



"Nobody deserves this more than I and I have no one to thank but myself for this well deserved if belated honor . . . and another thing . . ."

35MM ONE-LIGHT
COLOR DAILIES

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An outline of the pros and the cons

35MM ONE-LIGHT COLOR DAILIES

When the 35mm producer exposes color in the camera he has two basic options in ordering dailies:

Color or black-and-white
Timed or one-light

The points to be considered in making the color and timing choices are the cost, the best basis for judging exposure and color, the possible aid in positive editing, and the daily print delivery schedule.

JUDGING COLOR BY VIEWING COLOR

If the show is shot on color film, and the eventual prints will be released in color, the argument in favor of projecting and viewing color daily prints is obvious.

Even those producers who have ordered B/W dailies from color negative normally order color cinexes of each scene and color prints of the key scenes of different sets or locations. The cinex section with its printer exposures and color balances shows how the scene will print. Projecting the color prints gives a basis for evaluating the key scenes.

Color negative translates into a black-and-white print as shades of grey, but there may not be clean separation between the greys from different color shades because colors translate differently. (That's why a special panchromatic intermediate film is usually used in making B/W prints from color.) The B/W print may look flat, with an alarming lack of contrast -- since contrast in color cinematography depends more on the color used than on the lighting.

Tied in with the above is the occasional failure to see a defect, such as slight edge-flaring, in looking at a B/W print from color. The grey-scale reproduction may not give sufficient contrast between the flare and the subject matter exposed to make the flare apparent on the screen. The flare may be a shift in color rather than density, and the B/W print stock is color-blind.

COLOR AS AN EDITING AID

A color daily print may prove to be very helpful in certain editing situations, for reasons similar to those discussed above.

In a recent experience, one of our producer customers told us that he wasn't aware that he had cut together two color scenes of different color tone until he saw the first trial print. The unflattering or harsh color difference didn't show up in the B/W daily print.

TIMED OR ONE-LIGHT

In 35mm color production the timed color daily print has been the rule -- not precise scene-by-scene adjustment, but the "simple corrections" that smooth out the color in off-color scenes. However, we have experimented in recent months with a one-light color daily, with very satisfactory results.

Aside from cost differences, the argument in favor of a timed daily is that the production unit can project, view

and judge scenes that look very close to what their eventual appearance will be in the final print -- so that the producer will know whether or not each scene will print out satisfactorily.

The argument in favor of the one-light color print, again aside from cost, is that it will be an accurate representation of the original exposures, and show up any extreme exposure variations or lighting imbalance, so that the cameraman and the other production people can see the results of their work prior to any corrections being made. As the term implies, the one-light print utilizes one printer light setting for each roll printed, with the same light used for all rolls shot on the same set under similar conditions. If the location is changed, or major changes take place in set dressing or lighting, the new rolls will be tested for a possible change in the printer light to be used.

An important advantage of the one-light 35mm color daily is its use as a standard. If the daily roll shows the range of exposures just as they were shot in the camera, the cinematographer has an excellent standard against which to judge and improve his own work. This might be compared to the effect on camera work of rigidly controlled negative developing, which became essential when photographic sound tracks came into use. No longer was the laboratory able to vary its developing time, sometimes by minutes, to compensate for wide variations in exposure. One result was that the level of Hollywood camera work was much improved in original exposure, and became consistent. This is not an exact comparison because the cameraman knows that color film must be exposed pretty much "on the nose," since color film doesn't have the exposure range of B/W. In recent months we have learned that all the cameramen whose negative is printed in one-light color dailies are doing a remarkably consistent job of exposure.

THE COST DIFFERENTIAL

Two things account for differences in cost in printing dailies.

One is the price of the raw stock. Color print stock costs more than black-and-white print stock. The difference between 35mm B/W and color is about 1-1/5 cents per foot.

The other and more important cost factor is time, and this is true of both B/W and color daily printing. The one-light print goes direct from negative assembly through cleaning to printing. The light to be used in printing is determined at the start of production and the same light used unless production conditions change.

If the dailies are to be timed, the negative goes from negative assembly through a series of operations involved in timing. In 35mm color work two basic methods are used in determining changes to be made in the color balance of a scene. One method utilizes an electronic device which looks much like a television station control board, with one master television tube or screen.

The operator has before him controls which enable him to vary the mix of the three primary printing colors, which he can continuously judge by watching the screen. When he achieves the mix of colors that gives

the best screen presentation, he notes this information which is then programed on a control tape for printing.

The other and more widely used method is based on cinex strips. A set of cinex strips is printed from a selected portion of each scene. Each of the several strips will have the same range of different color balances, but each of the strips is then printed at a different density. After the strips are developed, the color timer views them and can easily select the best combination of color balance and density to be used in printing each scene. Then a control tape for each printing roll is prepared and the dailies are printed with this timing information incorporated.

Obviously, there is a good deal more work involved in providing timed color dailies as compared to one-light color dailies. Also, since more hours are involved, timed color dailies normally mean a later delivery of of the finished product.

These two things -- the elimination of the work of timing, and the speeding up of movement through the laboratory and delivery to the customer -- provided the basis on which to set an economical price for a one-light color daily service. We are able to get it very close to the price of a timed B/W daily. Delivery time is approximately the same as for black-and-white.*

WHY THE ONE-LIGHT COLOR DAILY?

What we began as an experiment with certain customers we have now made a standard service item in our West Coast operations.

All production companies that experimented with the one-light color daily have reported to us that it's not only an "adequate" product, but has certain definite advantages, which we've already discussed. To recap, they list as follows:

1. Judging color. Looking at color prints of color exposures provides a better basis for judgment.
2. Exposure and lighting guide. With no scene-by-scene timing introduced, the one-light daily provides an excellent guide by which to judge both camera exposure and set lighting.
3. Speed. A 35mm one-light color daily is delivered to the producer on about the same schedule as the 35mm B/W daily -- in Hollywood, in the mid-morning hours.
4. Lower cost. The price for the 35mm one-light color daily is very slightly above that of the timed B/W daily.

It may be well to expand on the cost factor. Surprisingly, some of the production companies which switched from B/W dailies reported that the change not only did not cost them more money but, in one or two instances, actually saved money. On examination, the reason becomes obvious. The company that was ordering B/W dailies was also ordering color cinexes on all print takes and 35mm corrected dailies on key scenes. Therefore the total cost of the B/W dailies plus the cinexes

**For further information regarding 35mm one-light color daily service and pricing please consult your sales-service representative in our organization.*

and/or corrected color dailies added up to more money than the cost of the same negative footage printed on 35mm one-light color dailies only.

The over-all budget for the 35mm color production is higher than the comparable cost of a 35mm B/W production. We feel that the use of 35mm one-light color dailies provides one way to cut costs without in any way cutting quality or service. Since the laboratory is enabled to save on production cost, due to the elimination of scene-to-scene timing, we feel it is good business for us to pass on this saving to the producer.

Who produces for TV? . . .

PRIME-TIME PRODUCTION

Who are the major producers of the big shows that are on the television network night-time schedules during the prime-time period?

How does the present season compare to the tentative line-up for the start of the 1966-67 season?

When the major networks schedules were checked a few weeks ago, the producers of one hour or more in prime-time shows lined up as follows:

20th Century Fox	9 hours
Universal	6½
MGM	4½
Screen Gems	4½
CBS-TV	3½
QM Productions	3
Filmways	2½
Hanna-Barbera	2½
T & L Productions	2½
Fourstar	2
Crosby	1½
Goodson-Todman	1½
UA-TV	1½
Warner Bros.	1½
Walt Disney Prods.	1
NBC-TV	1
Selmur	1

In looking ahead to the Fall season, we can forecast, but with the reservations that the schedule plans may change week to week, if not day to day. What's on the tentative schedules now and what shows go on the air next September will show wide differences.

So, with that disclaimer made, and using the best information available in late March at the National Association of Broadcasters meeting in Chicago, here's how the producers line up on the present and tentative schedules for the Fall of the 1966-67 season:

20th Century Fox-TV	9½
Universal-Int'l Pictures	6
MGM Pictures	5½
Screen Gems	5
Desilu Productions	2½
T & L Productions	2½
CBS-TV	2
Filmways	2
Mirisch-Rich	1½
Warner Brothers	1½
NBC-TV	1½

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Prime Time Production (Cont.)

Banner Associates	1
Walt Disney Productions	1
Don Fedderson Prods.	1
Four Star Television	1
QM Productions*	1
Selmur Productions	1
Talent Associates	1
Titus Productions	1
United Artists TV	1
Bing Crosby Enterprises	1/2

Again, this is not a forecast. It's a guess—timate. And, since this is early in the year, anybody's guess is good — as anybody else's.

Two technical societies may become one . . .

PROPOSED SMPTE/SPSE MERGER

A merger between two of the largest photographic technical societies appears to be imminent.

Talks have been going on the past several years between the Society of Motion Picture & Television Engineers (6584 members) and the Society of Photographic Scientists & Engineers (2311 members). On March 10 the Liaison Committees met with legal counsel to review the proposed by-laws for the combined Societies. Next step will be presentation of the consolidation proposal to the boards of each Society and then, if board action is favorable, the members will vote on the proposal.

The interchange of ideas which has already occurred between the two Liaison Committees has shown that each Society has developed experience and practices of great value to the operation of the proposed new organization. The SPSE shows particular strength in its programs of Chapter activities. The SMPTE has a strong program of activity in the field of standardization.

Both Societies publish journals of good and international repute. Both Societies have behind them a history of growth. The SPSE traces its origins to the former SPE which was joined by a considerable number of people from the older Technical Section of the PSA. The present SMPTE started out (fifty years ago this year) as the SMPE and grew into its present scope through a broadening of its field of service to include the science and engineering of television which has developed to strengthen and greatly modify the older photographic motion picture industry.

**QM Productions is also doing the hour FBI-STORY with Warners, and the hour 12 O'CLOCK HIGH with 20th Century Fox, but on co-production deal shows we are listing the show in the major studio total. Others, such as Bing Crosby Productions, have 1/2 hour on the tentative schedule but expect to have more shows on early this Fall, and several of the producers listed (such as Selmur) are also producing day-time shows.*

"ARE YOU LOOKING?"

Responses to the listings below should be sent to REWIND, General Film Laboratories, 1546 N. Argyle Avenue, Hollywood, California, 90028, in care of the code number indicated. They will be forwarded, unopened, to the proper organization or individual.

CAMERAMAN/EDITOR desires position with expanding firm utilizing 16/35mm photography. Code 365.

DIRECTOR-PRODUCER of 35mm TV commercials and 16mm industrial films for blue-chip clients is interested in a position with a smaller but expanding company, where administrative talent, budgeting experience, years of editing practice and flair for available-light cinematography might sometimes be of use. First-class references, sample films, resume on request. Code 366.

AUDIO-VISUAL SPECIALIST: Chicago area industrial manufacturer seeking man to assist in all media, including motion pictures, sound filmstrips, slides, overhead projectals and videotape for training and promotion. Educational background and/or script-to-screen experience in at least two of these media required. Please send resume and salary requirements. Code 367.

ARTIST-ANIMATOR expert in technical subjects for NASA, USAF, and NAVY, plus Hollywood special effects and TV. Intimate knowledge of alternate techniques, optical alteration, aerial image. Generate sound ideas, layout and render top airbrush. Invariably increase demand for art visuals preferable to live. Prefer Southern California, but? Code 368.

CAMERAMAN-EDITOR for permanent position with in-plant industrial motion picture unit producing sales, public relations, educational and documentary type films. Experience with editing equipment and techniques, lighting, the operation of Mitchell and Arriflex cameras preferred. Submit resume and salary requirements. Code 369.

CAMERAMAN-EDITOR-WRITER familiar with all phases of educational motion picture production wishes to secure a challenging position. Thirty-two years old with over six years experience. College graduate. Code 370.

WANTED: CAMERAMAN-EDITOR for commercial, industrial, feature and documentary filming. Editing experience desired. Some travel necessary. Resume requested. Code 371.

Available now — **DIRECTOR/CAMERAMAN/EDITOR** specializing in 16mm industrial, documentary, educational, TV films. Experienced all phases production: conception, pre-production planning, shooting, animation, workprint assembly, sound recording, FX and music cutting, interlocks, A & B conforming, dubbing, lab liaison. Can supervise or perform any or all of these operations. Code 372.